

LITERATURE.

REVIEW OF NEW BOOKS.

From Claxton, Remsen & Haffelfinger we have received several of their recent publications in the way of fiction and juvenile literature.

"Laure, the History of a Blighted Life," by L. C. H., is a French story, or, rather, a story the scene of which is laid in France. It has a somewhat melancholy cast, but that will be rather a merit than otherwise with a good many readers; and as the story is one of real interest, it will be tolebrably sure of admirers. Considerable skill has been shown in the construction of the plot, and the characters show a close study of human nature. There are numerous crudities of style which indicate that this is not the work of a mature writer; but it is not only meritorious in itself, but it gives promise of something better in the future.

"The Gabled House; or, Self-Sacrifice," by the author of "The Climbers," "Paul Verrier," "Parouse," etc., is a religious story which is open to the same objection as most of its class, and that is, to a preponderance of the didactic over the dramatic element. This is one of the most difficult kinds of fiction, and yet it is one that is most frequently attempted by well-intentioned mediocrities, with the hope that the desire to do good will be admitted in extenuation of artistic sins of every description. Such works will be read by a certain class of persons from a sense of duty, as it were, but those whom it is most desirable to win towards literature of a high moral tone will be repelled from them. "The Gabled House" is superior to many religious novels, and as a story it has considerable interest, although it is far from being free from the most obvious faults of the class of works to which it belongs.

"Plain Educational Talks with Teachers and Parents," by Albert N. Raub, A. M., Superintendent of Look Haven Public Schools, is the record of the experiences of a practical teacher, who is an enthusiast in his profession, and of the practical ideas on educational subjects deduced from them. The work is full of valuable hints and suggestions to all who are interested in the cause of education, and as the author says in his preface, when apologizing for another work on a subject so often treated, "the subject is so important, and of such vital interest, that too much can hardly be said on it."

The object had in view in this work has been to present a great variety of topics in such a manner as will interest both parents and teachers. Parents too often consider the education of their children as out of their hands when they send them to school, and teachers too often become mere machines, working in one routine and losing the vital interest in their work that is necessary if they expect to achieve success. Mr. Raub has divested his subject of its didactic character as much as possible, and endeavors to present it in such a plain and understandable manner that it may interest all who read it.

"Levin's Treasure in Bank" is a religious story for children suitable for Sunday School libraries, and "The Sabbath School Manual," and "Scripture Manual," by N. C. Brooks, LL. D., President of the Baltimore Female College, are works that teachers and superintendents will find useful.

Messrs. Claxton, Remsen & Haffelfinger also send us "Found Dead," an interesting novel by the author of "Carlyon's Year," "Lost Sir Mashingberd," etc.

From T. B. Peterson & Brothers we have received several of their new publications. "The Initials," by the Baroness Tauphous, is a novel that has won a well-deserved reputation. It is a charming work, which will long continue to have many admirers.

"Dream Numbers," by T. Adolphus Trollope, is an entertaining story of Italian life. "The Miser's Daughter," by William Harrison Ainsworth, is the well-known work of a popular writer, and "Roland Yorke," by Mrs. Henry Wood, is a sequel to "The Channings" of that authoress; and it is distinguished by all the bloodthirsty characteristics of her style.

J. P. Skelly & Co., send us "Rupert Lawrence; or, a Boy in Earnest," by Harriet B. McKeever; and "Allerton Homes," by the author of "The Silversmith of Jerusalem," etc. These are a couple of religious stories for young people, and they are well adapted for Sunday-school libraries.

Turner Brothers & Co. send us Hitchcock's New Monthly Magazine for October. This is the first number of a new musical periodical, which gives a portrait and sketch of Madame Malibran, art, musical, and dramatic gossip, and eight pages of popular music.

The same house sends us "A Map and Geography of the Island of Cuba." This has been compiled from the most recent surveys and official statistics by G. A. Romero, C. E., and it will prove useful to all who are interested in watching the progress of events in Cuba. A historical sketch of the island is given, with other valuable information.

T. Ellwood Zell sends us Nos. 51 and 52 of "Zell's Popular Encyclopedia," which has now reached the letter "C," and is brought down to the title "Caldwell." The first two letters require more space than any of the others, and the work will now proceed towards completion more rapidly than heretofore.

From Lee & Walker we have received "An Easy and Elementary Course of Singing," selected from German and other authors by Jean Louis. This is the introductory manual to Mr. Louis' system of instruction in vocal music which he is about introducing in the public schools. It is exceedingly simple, and is so easy that it is impossible not to understand it. This first part contains exercises and songs for primary schools, and it appears to be well adapted to the purpose of elementary instruction.

FALL FASHIONS.

The Novelties of the Season—Bonnets—Round Hats—New Silks—Ladies' Cloth—Tartans—Varieties.

The trees in the Park and along our sidewalks are now putting on their gorgeous fall attire of crimson, green, and gold; and the modistes of Fashion, warned by the cool weather resulting from the late rain, have their shelves and counters stocked with the novelties of this season. As yet business has been lamentably dull in all departments of the retail trade; but a seasonable spell of cold days will soon besprike our streets with "loves of bonnets."

First in importance among the beauties for the consideration of our fair readers must be Bonnets. The shapes of the bonnets are well-nigh indescribable; but they are bigger than the Fanchon style, and that bigness is to be found in their height. These new shapes do not cover the head much more than of old; but instead of lying flat on the head, they tower above it. Thus they are the very reverse of the Fanchon—the diadem, instead of being across the brow, is across the chignon. They are round, high caps, with revers front, and are often as fully trimmed behind as before. The most graceful shapes are almost skeleton bonnets—two or three bands of silk and velvet alternately forming the base for a spray of flowers, which, with its gariture of lace and velvet loops, covers the whole bonnet, the only foundation being a puff of thick black net. The bands about the face are often plain, and fit the forehead closely. The crowns are high, and composed of full velvet plaidings or diagonal folds, rarely plain, and then covered with lace.

Velvet royale and gros-grain are the materials, with feathers for the principal trimming, a long scarf of net behind, and strings to be tied under the chin. Lucifer, maroon, and prune are the most distinguished colors. Black will be greatly worn. There are novel shades of green—a pale, watery tint is verd antique; a fresh, bright color is oasi-green; and a rich dark shade is the Russian green. Rose-pink will be much worn for evening bonnets; also pink-coral color, the soft tint of pale Neapolitan coral, and cerise, the warm glowing red of a cherry. Blondine is a golden-brown shade, like the fair curls of a blonde Egyptian brown is like yellow dust. A moderate amount of maroon and ruby velvet has a high revers front covered with a fall of Chantilly lace. The drooping back is of fluted velvet and lace. A shaded ostrich feather surmounts the centre. A Pompadour square is formed below the crown by narrow velvet edged with a ruby fold bordered in blue at intervals. Narrow ribbon ties. Aprime-colored velvet has a plain revers with a large rose cluster near the front. A quilling of velvet edged with gros-grain finishes the back. A large scarf falls low on the breast, is looped at the left side and left flowing.

Flowers will be much used as the season advances. Indeed some of the finest bonnets have no decoration but roses and lace. The patterns for the season show rich satins and velvet flowers. Red and holly, roses and grapes, roses and elder blossoms, roses in luxuriant designs. Clusters of full variegated roses, with autumn foliage, are a favorite addition, and full, medium roses in soft crimson are the most popular flowers of the season. Wreaths of identity, jasmine, and roses are placed in evening bonnets. Beautiful vines of velvet, with scarlet autumn leaves, intermingled are designed for winter hats. Painted geraniums are effective flowers with their variegated leaves. The pansy, in variety large and small, golden, purple, and colored, is a favorite flower, and is richly copied in velvet, tulle, and ribbons. Purple and pearl, with tufts of marabout issuing from their cups, are the most expensive and delicate novelties. Prizes of curled ostrich bows and tassels of feathers are produced in a variety of shapes, and are delicate for evening bonnets in white. They are also worn in all colors as the natural ostrich tufts. Agrettes and feather tufts are worn with plumes as usual.

Round Hats are almost universally adopted this season. The popular shape curves low in front and behind, with high sloping crown and turned-up brim. Two feathers at the front cross over the crown, almost concealing it. The brim is covered with velvet, and a rosette or pompon is in front. A scarf of the new Donna Maria gauze (which resembles silk tissue) is fastened behind, from whence it encircles the neck, and is then permitted to fall behind. This is not a veil for the face, but a pleasant protection for the neck, which is now too much exposed by low-throated dresses. The scarf is a yard and a half long and the width of the gauze. When made of dotted net it is three-eighths broad and colored with lace two inches wide. This style of hat is called La Froude. It is very handsome in glossy black plush with velvet brim. Two long ostrich feathers sweep back over the crown, crossing each other behind. A jet agrette is in front. Ladies who trim their own hats will find that a white plume near the tip of a long ostrich plume will make it curl gracefully.

La Liguere, also of the high monseigneur shape, slopes very low behind on the chapeleine. A gray felt Liguere has blue velvet facings on the brim and a white shawl collar of velvet and gros-grain behind. A grey ostrich tuft at the back droops toward the front. Scarf of gray gauze behind, gathered together half-way down by a blue bow.

La Couvaine is the most sensible hat shape of the season. The crown is two and a half inches high, sloping, with upturned sides. This gives the peculiarities of the fashion, namely, the elevated crown and velvet revers, without grotesqueness.

La Valkyrie, a peculiar shape, is the most stylish hat of the season. The crown projects in front and at the sides, but is turned up abruptly behind, and surmounted with ostrich plumes nodding toward the front. An elegant model is of maroon velvet with a tassel of gros-grain around the crown, an ostrich feather at the back curling forward, and a long scarf of black net edged with lace. Strands of gros-grain ribbon are designed to be tied under the chin, but may be tied behind.

Simple hats worn for travelling and on ordinary occasions are of black or brown straw in the Froude shape, with a white gauze breast on one side, and a cluster of slender black plumes on the other.

The materials for fashionable hats are soft drab and maroon felts, silver-grey plush, velvet (both cut and uncut), and point de soie, much shirred and puffed. The latter material requires deep revers and bows of velvet to render it applicable to hat styles, but the trimming so covers the frames that silk is often used as a foundation, and the brim alone made of velvet. Both large and small feathers are used—the latter more than the former, as they can be disposed more easily on a hat than the long fall plumes, which are apt to look stiff unless arranged by a nice hand. Shaded feathers, maroon, crimson, and rose, purple, violet, and blue, and caroulier are chiefly chosen. Fowl plumes used for agrettes or to mingle with ostrich, but gamp plumes will not be worn in winter.

Ribbons are of point de soie and fine corded silks, from two to three inches wide. Broader ribbons of gros-grain are worn as scarfs for round hats, especially with the Valois. Colors include the very lightest shades, such as Royal pink, Mexican and Turquoise blue, and the deeper blue, praline color, navy blue, and Russet green. Etruscan browns, and the deep chestnut known as maroon, are much worn this season. A peculiar slaty or purplish grey is called Beaucaire, from a member of the French court, who always wore clothes of that color. Velvet ribbons, in bright color, will be worn with silk hats. A pretty two-inch ribbon has a diagonally corded surface, and a rich wide ribbon has thick, gold-colored satin cords on both sides.

New Silks.

An effort is made to revive bayadere stripes. Silk of light quality is imported in great quantities; the material for the over dress is plain black, that for the petticoat has crosswise stripes of a color alternating with black. Sultan, praline, capucine, and oasi-green are shown. Shot silks, with narrow satin stripes in contrasting colors, will make elegant dinner dresses for young ladies. Satin ribbons in broader stripes are in the appropriate marine shade for dresses. There is maroon with a narrow satin stripe, pearl with cerise, blue with maroon, sultan with black, green with rose-pink, capucine with black. There is also satin striped faille, violine, blue, stone-grey, and brown, for more elderly ladies. Another novelty is satin with chevron stripes on blue, grey, brown, or purple grounds. The most elegant importations are trained dinner dresses of gros-grain, with velvet borders of the same color woven in the materials. The border is three-eighths of a yard wide, and edged with soft feathery fringe. Velvet sash ribbons the width of the border should be worn with these dresses. Ruby, green, bright blue, and black are the colors shown.

Ladies' Cloth of excellent quality, soft and light, yet warm, and of firm texture, is imported for winter suits. Navy blue and maroon are the colors most frequently sold; bright claret is admired for very young ladies; prune-color, two rich shades of green, chestnut-brown; and a light blue are also in vogue. A very desirable fabric. The best style for making cloth suits is a long redingote and round skirt, trimmed with flat bands and revers of velvet or gros-grain. It is well always to select cloth of a dark quiet shade that will harmonize with other colors in order that they may not serve as a wrapping for a number of dresses.

Pleasing novelties in repellent cloths promise something of variety in the water-proof wraps and suits so indispensable in our climate. American water-proof cloth is shown in half-inch stripes of brown, white, black, and white, and white plaid, and light brown with cross-bars of a darker shade. The most serviceable domestic water-proof is a fine tweed, in beautiful shades of grey, brown, and black, mixed with gold. It is economy to buy this article, as it does not require the care of the most delicate. English water-proof is the finest repellent cloth made; it is, however, very expensive. It is shown in black mixed with maroon, white, or gold. Six yards is a plain suit pattern, and a half a yard for a coat. A short gored skirt and a lady's basque, of a very light gored skirt, the back with side-bodies, and a broad hollow plait below the belt—is the design for a water-proof suit. A pelerie cape may be added, but a flounce and upper skirt make it too heavy for our climate. The trimming is Hercules braid, or else a plain braided edge with notched cloth of bright color.

Pique cloth is new for children's wraps and for house jackets. It is a light, loosely woven cloth, with raised tiny dots and diamonds like blue figures. Colors, dark blue, and white are the colors. Pinked edges and fine black velvet are the appropriate trimmings. Smooth fine cloths of bright scarlet and navy blue are made into the popular sailor jacket with deeply pointed collar, trimmed with a two-inch band of plaid white cloth or second quality blue cloth of the cloth of the jacket. White corduroy like ribbed velveteen is handsome for breakfast scarves. Large buttons in front looped with silk cords are sufficient trimming. Carotta cloth, of deep indigo blue, has thick closely curled threads like corduroy, and is intended for cloaks worn in fresh morning.

A gorgeous cloth for burnouses and Metternich circulars for evening wear has stripes of scarlet plush, alternating with cold and black stripes of intricate Oriental pattern. Cable cord and tassels of gold and silver should be used for trimming. Opera cloth in narrow stripes of white velvet with a color—cerise, blue, green, or buff—is much admired. A pure white cloth for a trowsers coat is woven of fine square braid, with basket check and plush, in imitation of seal skin and of the heavy Russian lambskin.

Tartans. The word tartan does not refer to any particular fabric, but to the various combinations of colors and patterns adopted as a distinguishing mark by the different Highland clans. The colors and lines of many of the original tartans are copied faithfully in modern silks and ribbons. Ladies who wear plaid garments should know what tartan they have assumed—hence we give the colors of those most worn at present. Of the blue and green tartans now so fashionable, the Sutherland or Forty-second is the favorite. It is composed entirely of blue and green; and in the true tartan every line of the plaid is repeated, whether the blocks are large or small. This tartan is the basis of many others; for example—the Sutherland plaid with white cross-facings forms the Campbell tartan; with yellow bars the Gordon; with red and blue, the Macdonald; with both red and yellow the Farquharson; with red and white the McKenzie. These are the plaids most worn for street suits. Among the gay plaids chosen for shawls and burnouses the Stuart is preferred in many instances. It is composed of blue, white, black, and blue. The McIntosh is a similar tartan with more yellow in it. The McFarlane has a red ground barred with green, white, and blue. The Victoria plaid, named in compliment to the Queen, is preferred to any other, is the original dress tartan of the Stuart clan, with white ground instead of red. This bright plaid, like the scarlet and black Rob Roy, is popular for shawls and for children's clothing. French poplins in tartan colors are sold for children's best dresses. For plaid suits we prefer belted mantles, but short jacketed burnouses with a scarf crossed on the shoulder in Highland fashion are in favor. There should be two skirts, the lower one trimmed with a bias volante five inches wide, vandyked on each edge, and bound with alpaca braid; the upper skirt is merely vandyked. Very gay gowns in tartan colors are sold for trimming self-colored dresses.

Varieties. A pretty frill called a Fraise is worn around the neck. On a band of Swiss muslin an inch wide and three-quarters long, Valenciennes edging is gathered and sewed back and forth across the band, forming pretty shell-like curves. Half-inch Valenciennes will answer. The Marie Stuart frill is formed of two straight strips of muslin edged with lace. These are placed one within the other, and fastened with buttons or sets, ornamented with English open-work embroidery, are imported to be worn with plain black silk dresses and travelling costumes.

Black velvet and tartan sashes are most in favor. They are made with most superposed loops and very short ends. The belt should fasten behind beneath the bow. A metallic belt called the Empress, finished in jet, silvered, gilt, and plaid patterns, and worn with slides to match, is convenient and pretty with morning-wrappers. It is also useful as a foundation for silk belts. Morocco belts with steel buckles are worn with travelling dresses. Large jet buckles with cameo heads are imported for silk belts.

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